Towards the Classical Style

Lecture 1 | Music in the Classical and Romantic Eras MCGY2612

Böhler, 'Bruckner arrives in heaven' (detail)
Image in public domain, sourced from http://commons.wikimedia.org

28 February 2011

Dr David Larkin | Lecturer in Music

THE UNIVERSITY OF SYDNEY

COMMONWEALTH OF AUSTRALIA

Copyright Regulations 1969

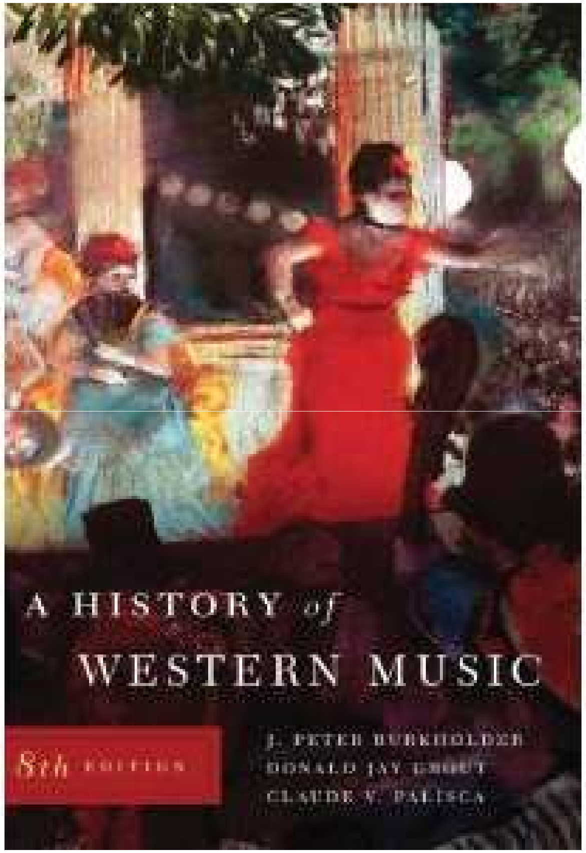
WARNING

This material has been reproduced and communicated to you by or on behalf of the **University of Sydney** pursuant to Part VB of the Copyright Act 1968 (the Act).

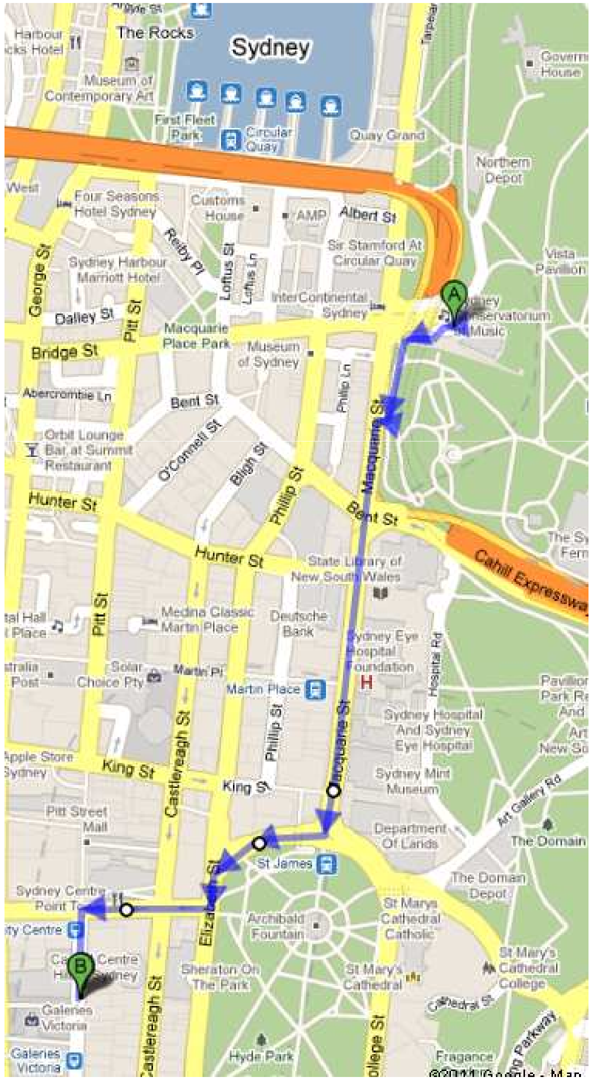
The material in this communication may be subject to copyright under the Act. Any further reproduction or communication of this material by you may be the subject of copyright protection under the Act.

Do not remove this notice

SET TEXT, AND WHERE TO GET IT



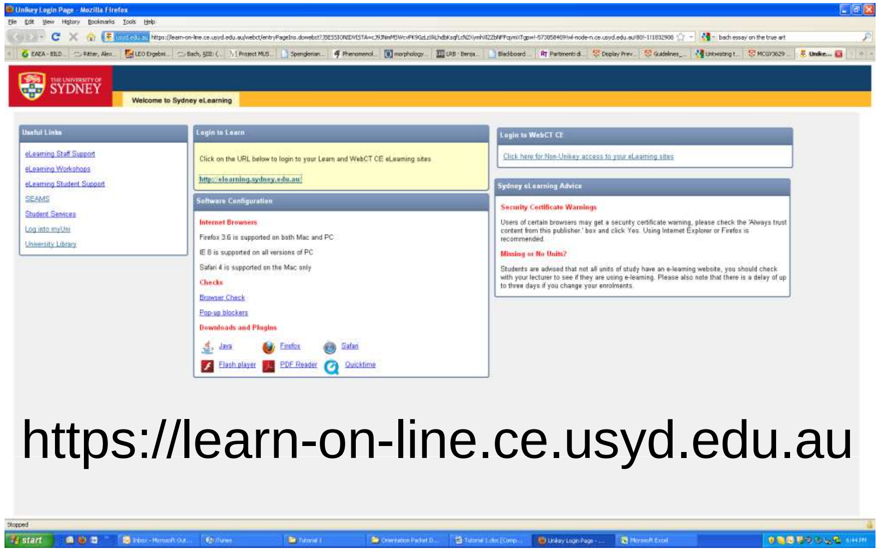
Available at Allans Music, 228 Pitt Street



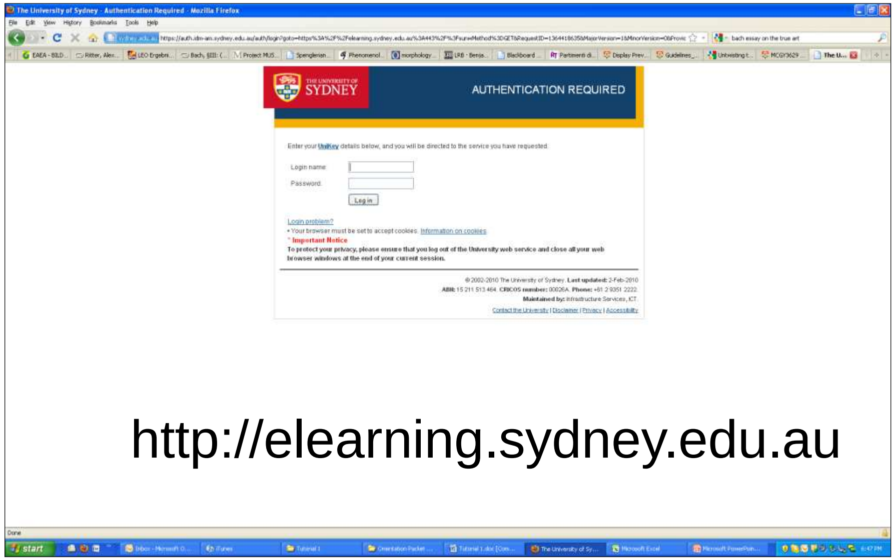
ASSESSMENT ELEMENTS

Date	Event
22-24 March	Stage 1 of the tutorial assignment (Week 4)
4 April	Listening test 1
12-14 April	Stage 2 of the tutorial assignment (Week 7)
2 May	Essay due (for Group A topics)
23 May	Listening test 2
30 May	Essay due (for Group B topics)
June	Final Exam
Weekly	Preparation for and participation in tutorial discussion

ACCESSING THE COURSE WEBSITE



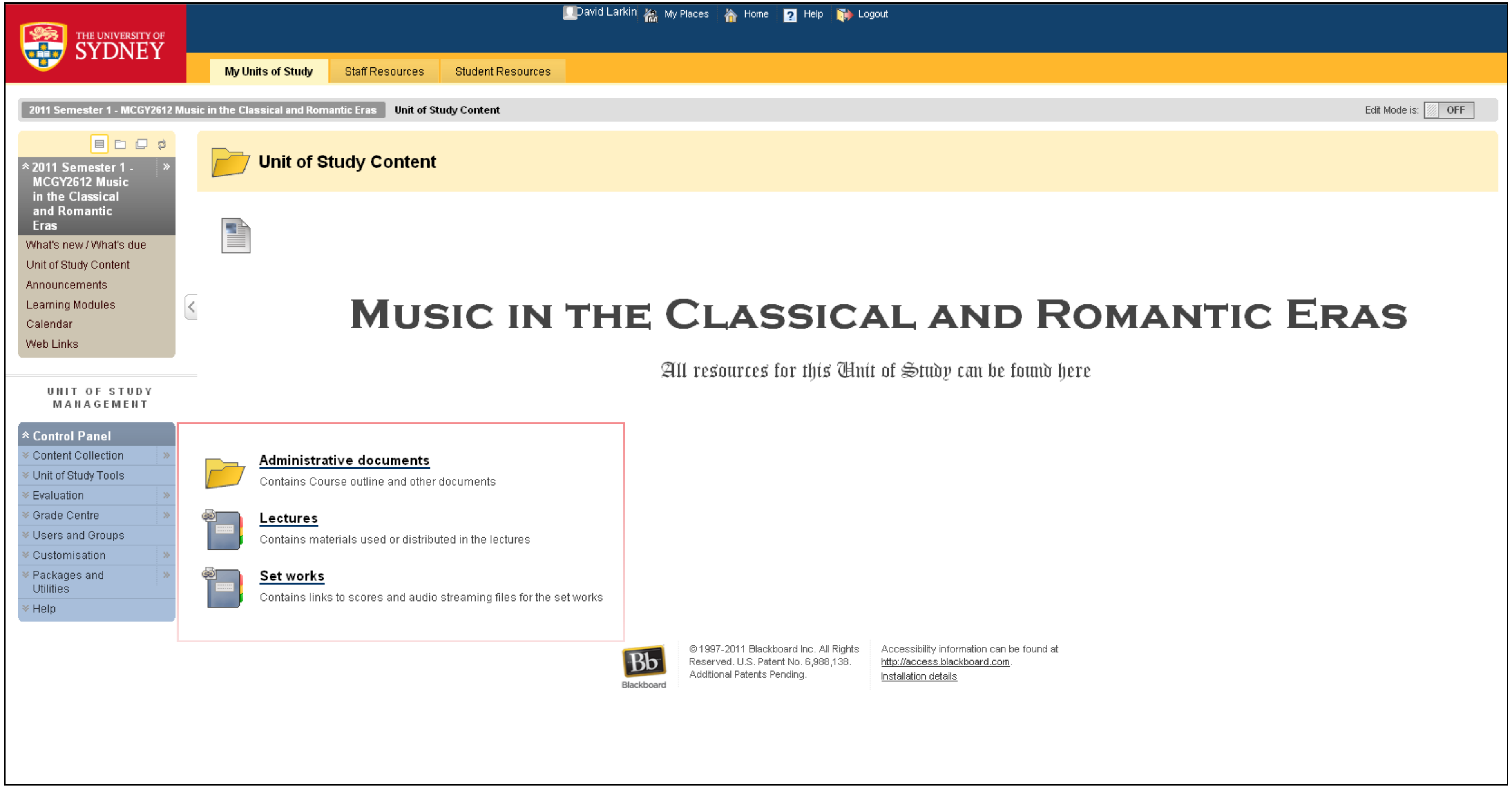
https://learn-on-line.ce.usyd.edu.au



http://elearning.sydney.edu.au

THE UNIVERSITY OF SYDNEY

THE BLACKBOARD INTERFACE



WHAT'S AVAILABLE ON BLACKBOARD

Administrative documents

- MCGY2612 Course outline
- MCGY2612 Reading and Listening lists
- MCGY2612 Essay Topics
- MCGY2612 Tutorial assignment
- 2010 Sample exam questions **will be updated**
- Referencing (Musicology style sheet)
- Assignment Cover Sheet (.doc version)
- Assignment Cover Sheet (.pdf version)

Lecture materials

Table of Contents

- 1. Towards the Classical style
  - 1.1. Week 1 tasks
  - 1.2. Used in class (Lecture 1)
    - 1.2.1. Handout 2 - WF Bach sonata
- 2. Haydn: servitude and mastery
  - 2.1. Used in class (Lecture 2)
    - 2.1.1. Handout 1 - Haydn Symphony no. 104 I
    - 2.1.2. BONUS - Hepokoski & Darcy 2006 Chapter
- 3. Mozart: classical perfection
  - 3.1. Used in class (Lecture 3)
    - 3.1.1. Handout 1 - Finales of KV 333 419
- 4. Operatic currents in the late eighteenth century
  - 4.1. Used in class (Lecture 4)
    - 4.1.1. Handout 1 Cosi & Fidelio
- 5. Beethoven: the heroic style
  - 5.1. Tutorial set reading: Hofmann on Beethoven 5
  - 5.2. Used in class (Lecture 5)
    - 5.2.1. Week 5 Handout
- 6. Beethoven: beyond the heroic style
  - 6.1. Used in class (Lecture 6)
    - 6.1.1. Week 6 Handout
    - 6.1.2. BONUS - Adorno on Beethoven's Late Style

Set works

Table of Contents

- 1. CPE Bach, Sonata in b minor
  - 1.1. Bach score
  - 1.2. Bach recording
- 2. F. Haydn, String Quartet Op. 33 no. 3
  - 2.1. Haydn score
  - 2.2. Haydn recording
- 3. Mozart, Piano Concerto no. 20
  - 3.1. Mozart Concerto score
  - 3.2. Mozart Concerto recording
- 4. Mozart, Le Nozze di Figaro
  - 4.1. Mozart Figaro score
  - 4.2. Mozart Figaro recording
- 5. Beethoven, Symphony no. 5
  - 5.1. Beethoven Symphony score
  - 5.2. Beethoven Symphony recording
- 6. Beethoven, Piano Sonata no. 31
  - 6.1. Beethoven Sonata score
  - 6.2. Beethoven Sonata recording

LECTURE AND TUTORIAL OVERVIEW

No.	Week beg.	Lecture Topic (selective focus works)	Tutorial Content (set works)
1	28 February	**Towards the Classical style** Pergolesi, *La serva padrona* (1733); W.F. Bach Keyboard Sonata in A, F8 (c.1750-1770); Haydn, Symphony no. 45 in f# minor 'Farewell' (1772)	C.P.E. Bach, Sonata no. 4 in b minor, H.73 (1753)
2	7 March	**Haydn: servitude and mastery** Symphony no. 104 in D major, 'London' (1795); *The Creation* (1798)	J. Haydn, String Quartet in C, Op. 33/3 (1781)
3	14 March	**Mozart: classical perfection** Piano Sonata in Bb, KV333 (1783); *Requiem* KV626 (1791)	W.A. Mozart, Piano Concerto no. 20 in d minor, KV466 (1785)
4	21 March	**Operatic currents in the late eighteenth century** Gluck, *Orfeo ed Euridice* (1762); Mozart, *Idomeneo*, KV366 (1781), *Così fan tutte* KV588 (1790), *Die Zauberflöte*, KV620 (1791)	W.A. Mozart, *Le nozze di Figaro*, KV492 (1786), Act II
5	28 March	**Beethoven: the heroic style** Piano Sonata in f minor, Op. 2 no. 1 (1795); Symphony no. 3 in Eb, 'Eroica', Op. 55 (1803); Piano Concerto no. 5 in Eb, Op. 73 (1809)	L. van Beethoven, Symphony no. 5 in c minor, Op. 67 (1808)
6	4 April	*Listening Test* **Beethoven: beyond the heroic style** *An die ferne Geliebte*, Op. 98 (1815); Symphony no. 9 in d minor, Op. 125 (1824); String Quartet in c# minor, Op. 131 (1826)	L. van Beethoven, Piano Sonata no. 31 in Ab, Op. 110 (1822)
7	11 April	**Romantic ideas: music, nature and the other arts** Lieder by Schubert, Schumann; Paganini, *Caprices* Op. 1 (1820); Mendelssohn, *Hebrides* Overture, Op. 26 (1830);	R. Schumann, *Frauenliebe und -leben*, Op. 42 (1840)
8	18 April	**Paris 1824-1848: fantasy and spectacle** Rossini, *Il barbiere di Siviglia* (1825); H. Berlioz, *Symphonie Fantastique*, Op. 14 (1830); Meyerbeer, *Les Huguenots* (1836)	F. Chopin, Ballade no. 1, Op. 23 (1835)
	25 April	**No classes (Easter vacation)**	
9	2 May	**Bel canto and the Italian stage** Bellini, *Norma* (1831); Chopin, Nocturnes (1830s); Verdi, *Rigoletto* (1851)	G. Verdi, *La Traviata* (1853), Act I
10	9 May	**No classes (Special Projects Week)**	
11	16 May	**The New Germans: symphonic poem and music drama** Liszt, *Tasso: Lamento e Trionfo* (1854); Wagner, *Die Walküre* (1856)	R. Wagner, *Tristan und Isolde*, Prelude & Act II, scene 2 (1865)
12	23 May	**Nationalist and exotic voices** Bizet, *Carmen* (1875); Balakirev, *Russia* (1863-1884); Dvorak, *New World Symphony* (1893)	B. Smetana, *Vyšehrad* and *Vltava*, no.'s 1&2 from *Ma Vlast* (1874)
13	30 May	*Listening Test* **Tradition, religion and musical holy wars** Mendelssohn, Psalm 22, Op. 78 (1849); Brahms, Piano Quintet in f minor, Op. 34 (1862); Bruckner, Symphony no. 3 in d minor (1874 version)	J. Brahms, Symphony no. 4 in e minor, Op. 98 (1882)

THE CONCERNS OF MUSIC HISTORY

Focus: circumstances surrounding the production or reception of music

Music historians might explore the relationship between music and

- Politics
- Culture
- Historical events
- Social customs
- Philosophical ideas
- Other arts
- Aesthetic movements, etc.

Diachronic view	vs	Synchronic view
(looks at change over time)		(looks at relationships at one time)

THE UNIVERSITY OF SYDNEY

TYPICAL HISTORICAL QUESTIONS

When was a particular symphony by Samartini written?

- Examine diaries, letters, publisher catalogues – external evidence
- Look at original manuscripts, sketches – internal evidence [source studies]

How did Beethoven’s music become so venerated during his lifetime?

- Read contemporary concert reports, see what traits attracted comment
- Establish the aesthetic concerns of the age exhibited in literature/philosophy
- Compare with Beethoven’s own statements in letters, etc.

Why did Mendelssohn fall out of favour at the end of the nineteenth century?

- Corrective after the excessive Victorian veneration?
- Antisemitism (as in Wagner’s *Das Judenthum in der Musik*)?
- Musical politics in late nineteenth-century Germany?

} [reception studies]

THE CONCERNS OF MUSIC ANALYSIS

Focus: explanations of how music works. Analysis starts with ‘the music itself’

Typical questions analysts might engage with include:

- In the first movement of Beethoven’s *Eroica*, how does the e-minor theme relate to the rest of the movement?

- How is sonata form manipulated in the symphonic poems of Liszt? Are there other structuring principles at work?

- How might one explain the strange harmonic processes in Wagner’s *Tristan*?

- How does Bruckner achieve the sense of telos, of goal-directedness, across the four movements of his enormous symphonies?

CLASSICAL ARCHITECTURE IN 18TH CENTURY

Chiswick House, designed by Lord Burlington (1726-1729)

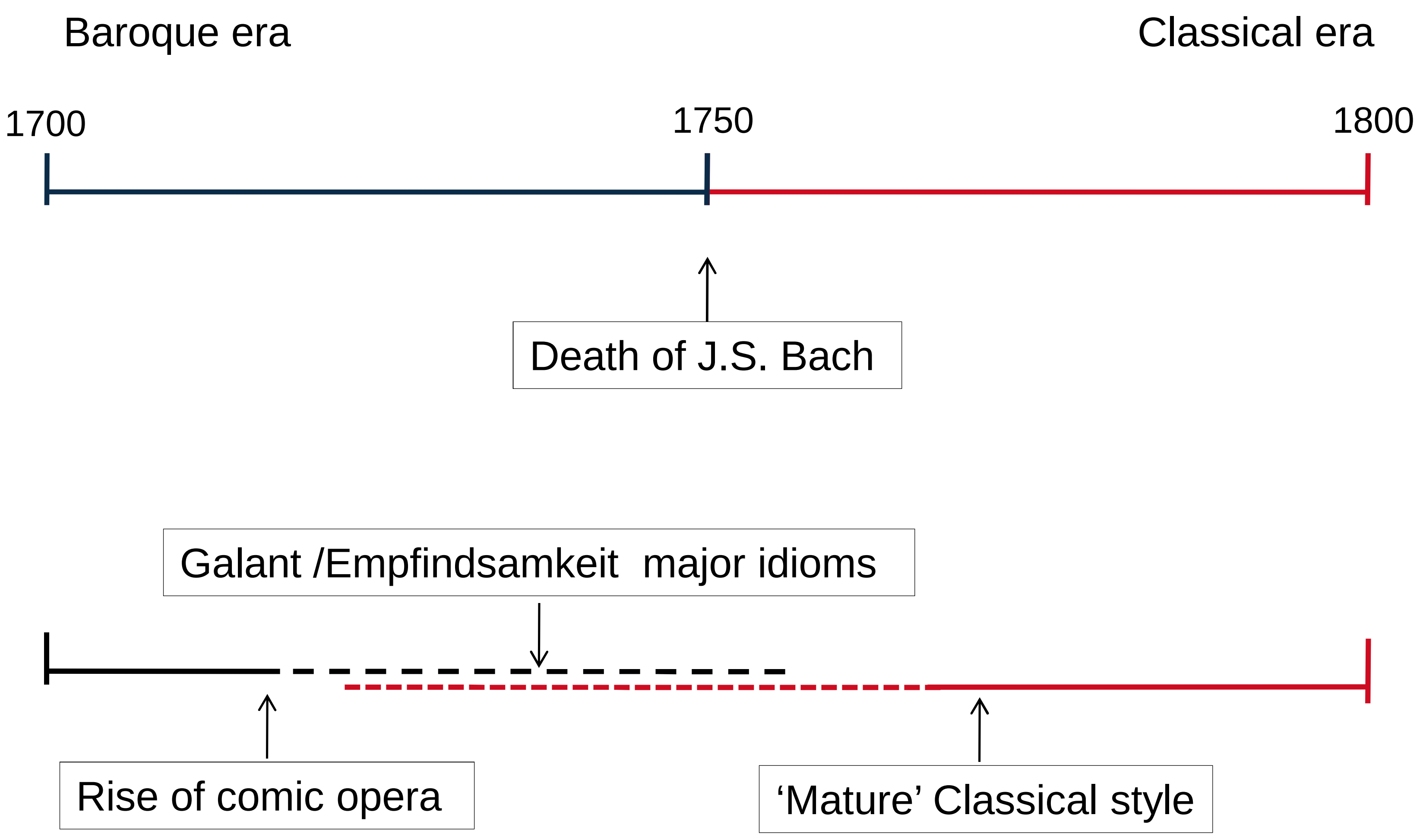
http://commons.wikimedia.org/wiki/File:Chiswick_House_136p.jpg

CLASSICAL ARCHITECTURE IN 18TH CENTURY

Woburn Abbey, designed by Henry Flitcroft and Henry Holland (1744)

http://en.wikipedia.org/wiki/File:WoburnAbbey04.JPG

DIVISION BETWEEN BAROQUE/CLASSICAL



G.B. PERGOLESI, *LA SERVA PADRONA* (1732)

Uberto – rich master   Serpina – saucy servant

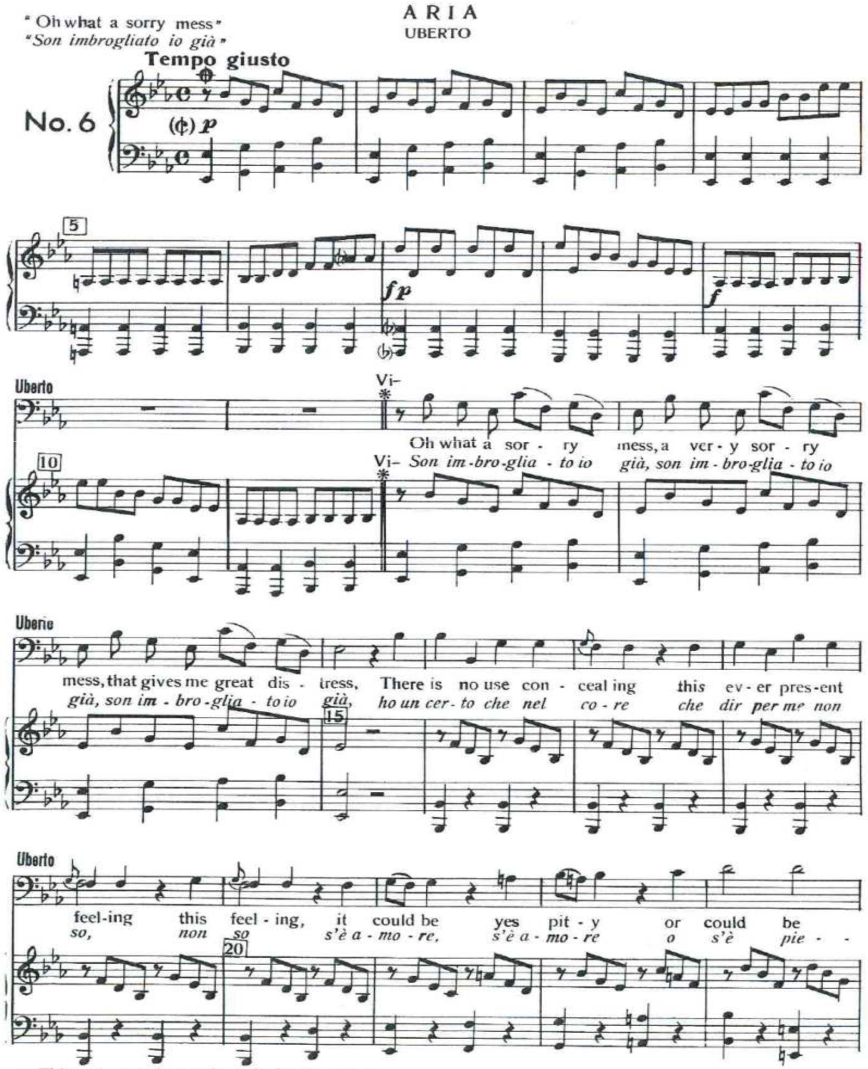
Uberto: ‘Son imbrogliato’

I am all mixed up
I have a certain something in my heart
Truly I cannot tell
Whether it is love or pity
I hear a voice that tells me
Uberto, think of yourself.

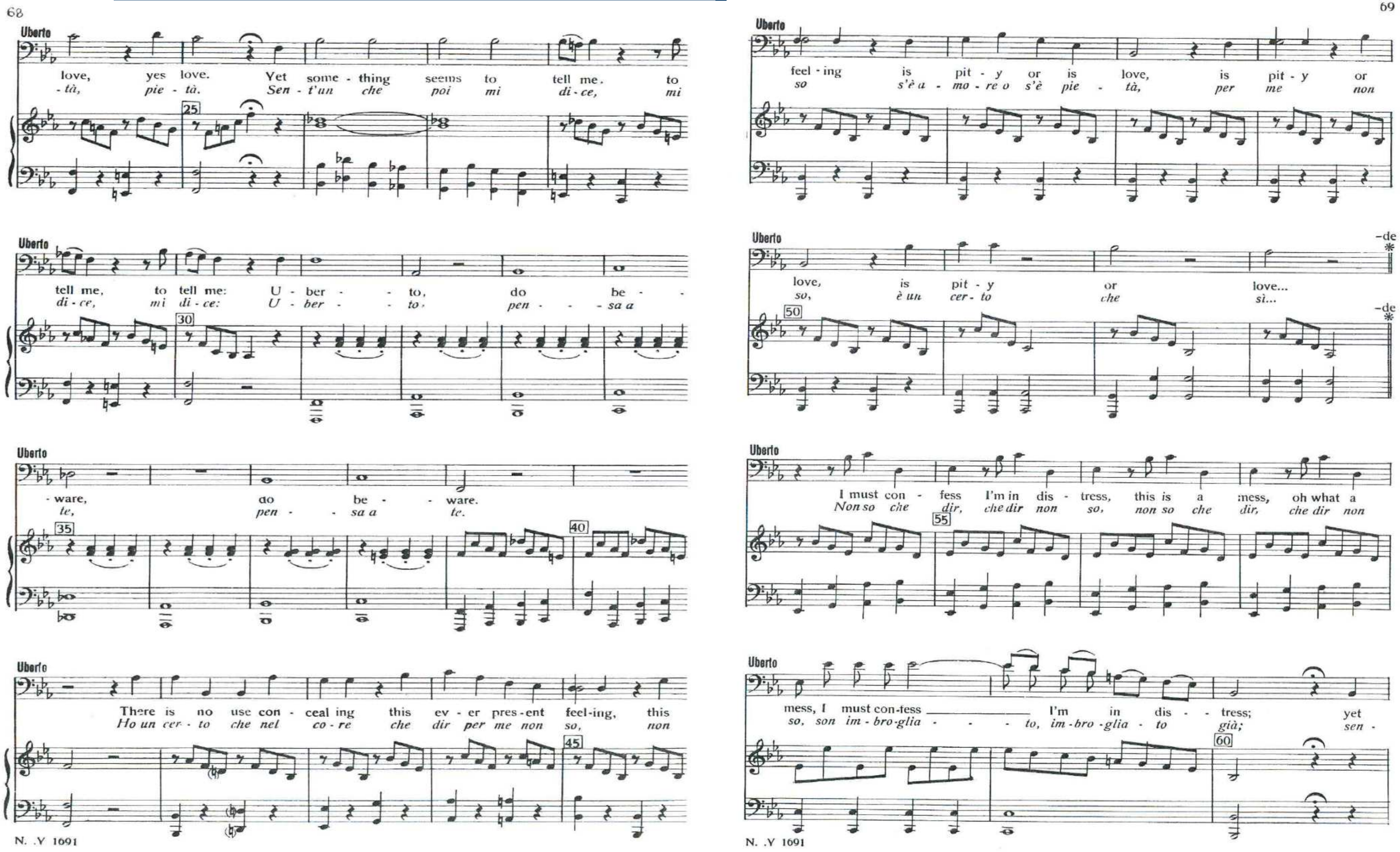
I am between yes and no
Between wanting and not wanting
And I get more confused all the time
Ah, I’m an unhappy fellow!
What will ever come of me?

G.B. PERGOLESI, *LA SERVA PADRONA* (1732)

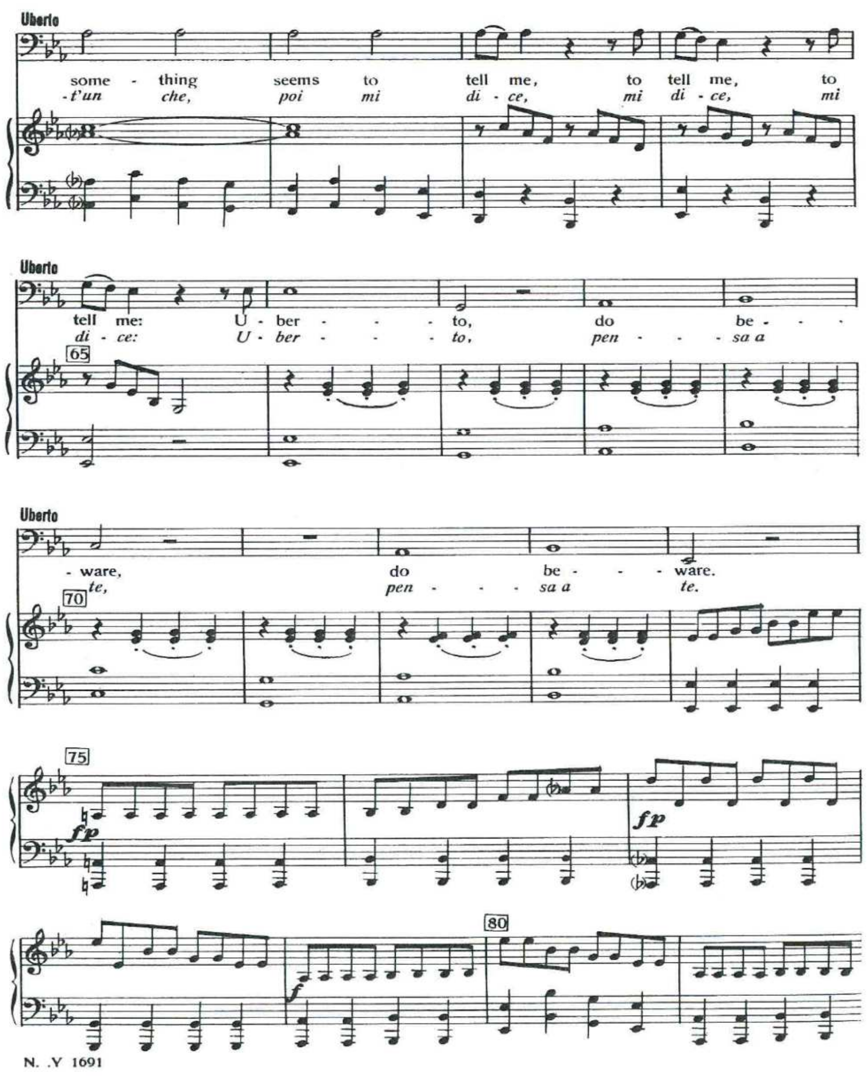
Giovanni Battista Pergolesi
(1710-1736)

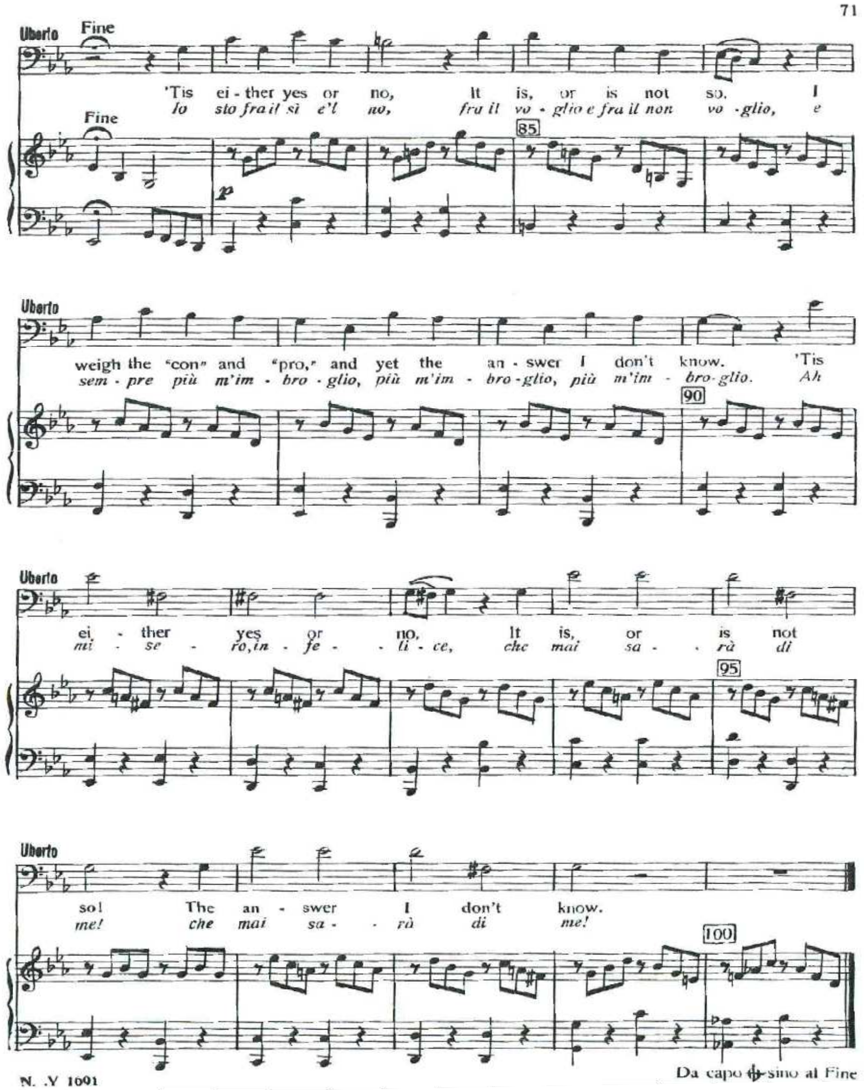


LA SERVA PADRONA (1732) page 2/3



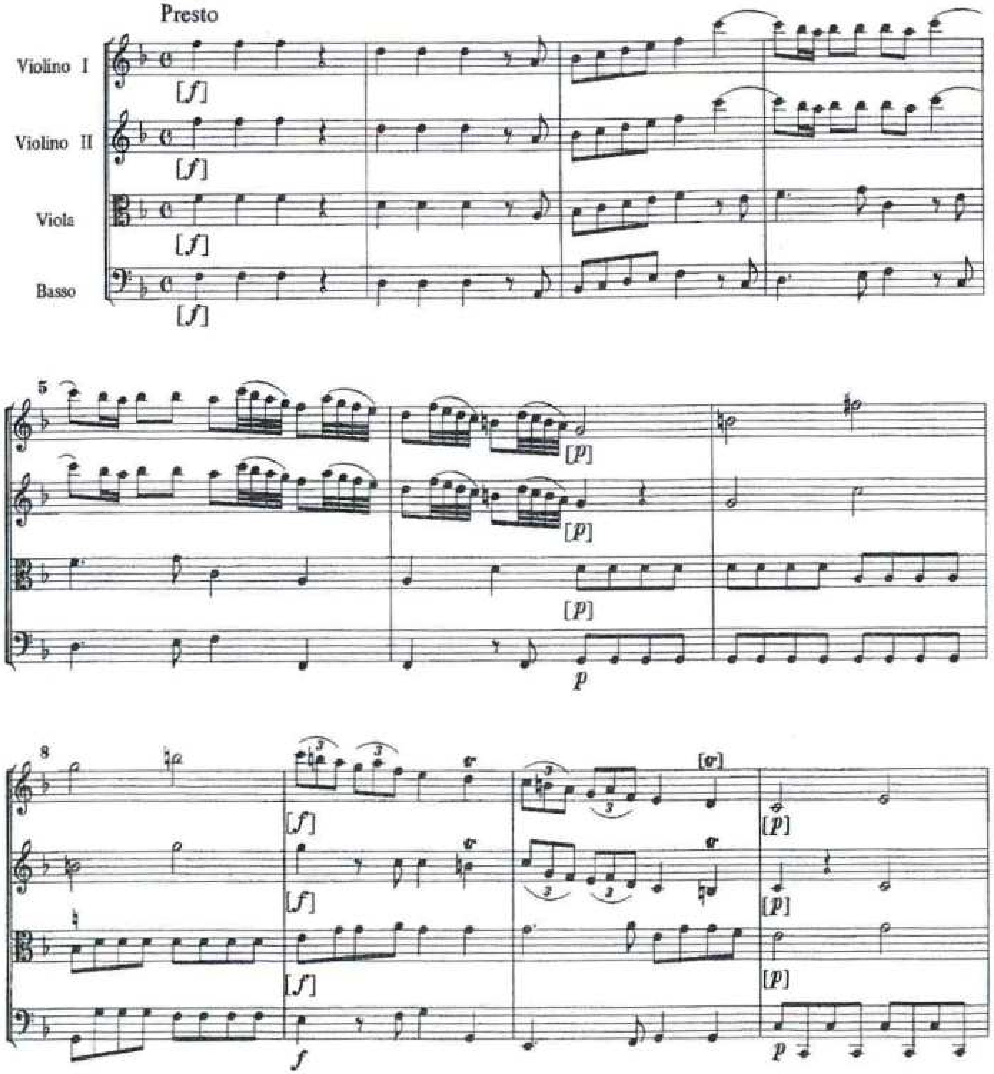
LA SERVA PADRONA (1732), page 3/3





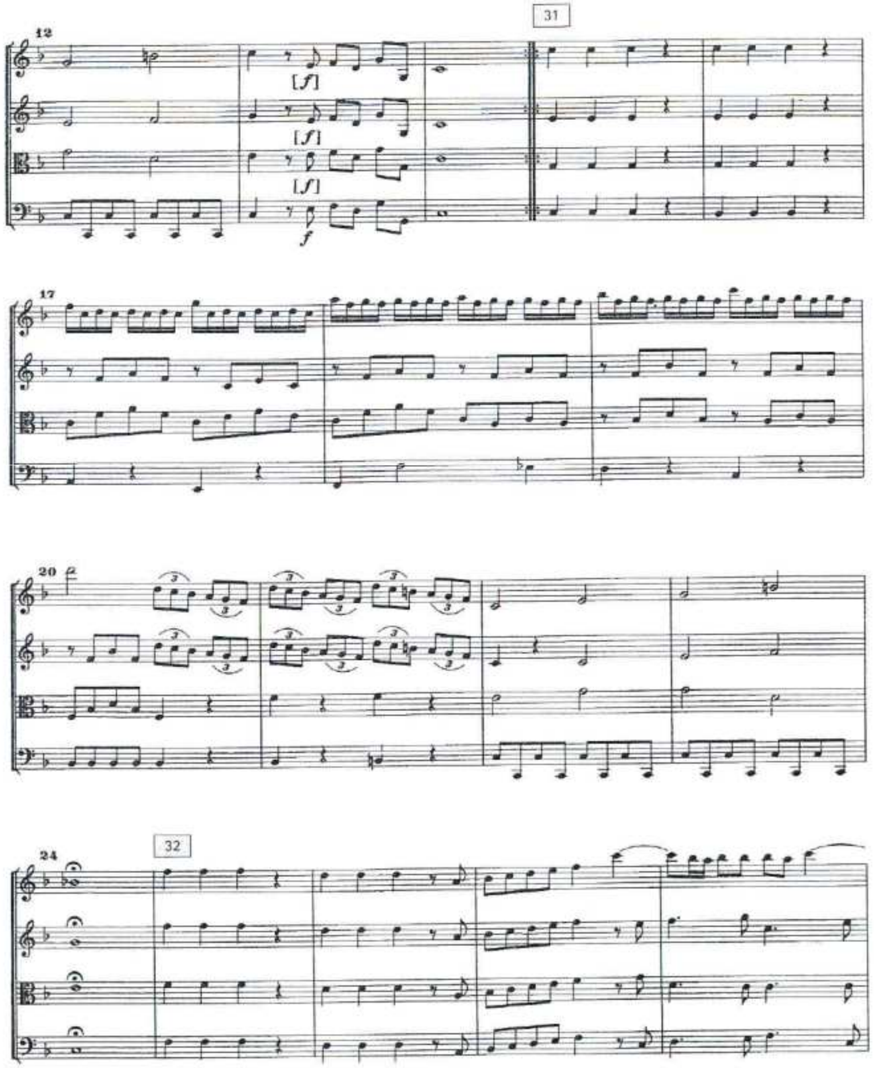
G.B. SAMMARTINI, SYMPHONY NO. 32 IN F, I

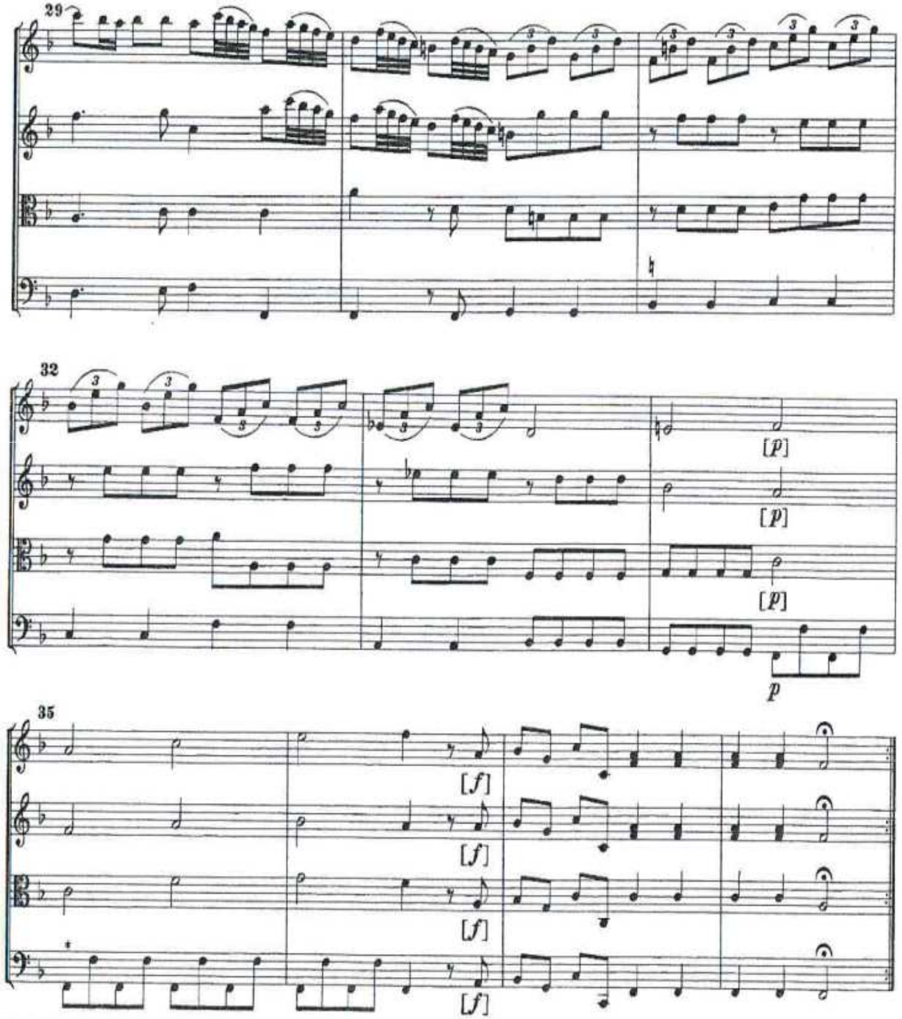
Giovanni Battista Sammartini
(c. 1700-1775)



THE UNIVERSITY OF SYDNEY

SAMARTINI (PAGE 2 OF 2)





*m. 35: In mm. 35-36, the octave skips in the manuscript are reversed, starting with the upper octave and descending.

ENLIGHTENMENT IDEAS

Enlightenment, *Aufklärung* (Ger)

Some aspects of Enlightenment thought

- Celebration of science and reason, decline in superstitious belief
- Natural virtue rather than religious dogma
- Belief in progress and improvement
- Emphasis on equality and human rights
- Rise of the middle classes

THE GALANT STYLE

Voltaire – galant involved ‘seeking to please’

Traits of galant music: easy, affable, smooth, modern, sophisticated

Contrasts with the learned (i.e. contrapuntal) style

Often ‘thin texture, a sprightly mood, a clearly defined melody and bass, frequent points of articulation and cadence, and simple schemes of repetition and contrast’ (Gjerdingen: 6)

Jean-Antoine Watteau, The Love Song (c.1717)

Robert Gjerdingen, *Music in the Galant Style*. Oxford: Oxford UP, 2007

EMPFINDSAM & STURM UND DRANG

Empfindsamkeit, empfindsamer Stil – sensibility, sentiment

CPE Bach

Related to the galant, but some differences

- Galant is more public, empfindsam style more private

- Empfindsam style: can involve discontinuities, for dramatic purposes

- CPE Bach: ‘Versuch über die wahre Art, das Clavier zu spielen’ (1753-1762) Treatise ostensibly on piano playing, but gives insight into musical styles in mid 18thC

Sturm und Drang (Storm and Stress): prominent literary movement in the 1770s

- Influenced Haydn’s compositions around this period (e.g. *Farewell* Symphony)

THE UNIVERSITY OF SYDNEY

LECTURE RECAP – MAIN POINTS

- Don’t forget to look at the course website – it’s your lifeline.
- Music history and musical analysis have distinct methodologies and goals, but we’re going to learn to think both historically and analytically
- The Classical era did NOT begin in 1751; JS Bach was actually composing in an old-fashioned style, not reflective of mainstream music currents
- The ultimate origins of the Classical style were in comic opera from the early eighteenth century
- Traits include: Balance and proportionality, shorter phrases, a slower rate of harmonic change
- The intellectual movement known as the Enlightenment elevated reason and progress as its highest goods
- The galant idiom was a deliberately simple style which aimed to please
- The *empfindsam* style was more introverted and made use of discontinuities
- *Sturm und Drang* (storm and stress) was a musical movement in the 1770s